

Journal of the American Society of Professional Graphologists

An Introduction to the Graphology of Ludwig Klages

Thea Stein Lewinson

The Four Temperaments of the Moretti Graphological System

Vincenza De Petrillo and Alessandra Millevolte

The Compatibility of the Couple

Vincenza De Petrillo

Graphology as Applied to Children

Jacqueline Peugeot

The Wartegg Test:

Its Use in Combination with Handwriting Analysis and the Tree Test

Renate Griffiths

Marie Antoinette Seen Through Her Handwritings

Renata Propper

A Graphological Picture of Creativity and Mental Distress

Lois Vaisman

Suicide: Graphological Perspectives

Patricia Siegel

Jury Consultants Using Handwriting In and Out of the Courtroom

Ruth Holmes and Sarah Holmes

Form Level: Theoretical Considerations

Marc J. Seifer, Ph.D.

Research for an Adjusted Form Level

Renna Nezos & The Research Team Of The British Academy Of Graphology

In Memoriam

Thea Stein Lewinson, Oskar Lockowandt,

Hava Ratzon, Herry O. Teltscher, Ph.D., Augusto Vels

JOURNAL OF THE AMERICAN SOCIETY OF PROFESSIONAL GRAPHOLOGISTS

President: Patricia Siegel
Vice President: Lois Vaisman
Treasurer: Laurice Rahme
Past Treasurer: Jeffrey Starin
Recording Secretary: Joy Chutz

ADDITIONAL MEMBERS OF THE BOARD

Howard Burger	Lisa DeBoer	Alan Levine, M.D.
Linda Cross	Virginia DiLeo	Nancy Roche
		Marc J. Seifer, Ph.D.

EDITORS

Alan Levine, M.D.
Marc J. Seifer, Ph.D.
Patricia Siegel

Copy Editor: Sylvia Topp
Layout: Julia Röhl
Subscriptions: Nancy Roche

PAST PRESIDENTS

Thea Stein Lewinson 1988-1992 • Alan Levine, M.D. 1992-1995

PURPOSE OF THE JOURNAL

- To present theoretical and research papers in scientific graphology according to academic standards.
- To create a forum for helping graphology gain a wider academic and professional audience in America.
- To provide an exchange with the international professional graphological community.

SOCIETY ADDRESS AND ARTICLE SUBMISSIONS

The American Society of Professional Graphologists
23 South Drive, Great Neck, New York 11021
Website: www.aspghandwriting.org

JOURNAL SUBSCRIPTIONS

Journal of the American Society of Professional Graphologists
261 Summit Avenue, Summit, New Jersey 07901

© Copyright 2004. All rights reserved.
The American Society of Professional Graphologists

ISSN: 1048-390X

CHARACTER AND PERSONALITY

An International Psychological Quarterly

FOUNDED BY ROBERT SAUDEK

Vol. VI

MARCH, 1938

No. 3

Editor: CHARLES SPEARMAN • LONDON

CONTENTS

AN INTRODUCTION TO THE GRAPHOLOGY OF
LUDWIG KLAGES

THEA STEIN-LEWINSON
(New York City)

PHYSIOLOGY OF THE BRAIN IN TWINS

I. KANAIEV
(Institute for the Improvement of Medicine, Leningrad)

EUPHORIC AND DEPRESSED MOODS IN NORMAL
SUBJECTS, PART II

WINIFRED BENT JOHNSON
(Stanford University)

THE CREATIVE PSYCHOLOGY OF CARL MARIA
VON WEBER

PAUL C. SQUIRES
(Clinton, New York)

PURPOSE AND GESTALT: A REPLY TO
PROFESSOR McDUGALL

K. KOFFKA
(Smith College)

Associate Editor in U. S. A.:
KARL ZENER, DUKE UNIVERSITY.

Assistant Editor in Great Britain:
JAN MELOUN, LONDON.

Subscription price \$2.00 per annum; Single Copies 50 cents

THE DUKE UNIVERSITY PRESS
Durham, N. C.

AN INTRODUCTION TO THE GRAPHOLOGY OF LUDWIG KLAGES

Thea Stein Lewinson

ABSTRACT: This is a reprint of a March 1938 article in *Character and Personality, An International Psychological Quarterly*, Vol. VI. Thea Stein Lewinson explains Klages's fundamental concepts, starting with his system of philosophy, through characterology and the science of expression, to his system of graphology. In Klages's philosophy, man is the battlefield between soul and mind. His science of character consists of five elements of personality, with personality being a system of dynamic relationships. In his science of expression, Klages explained why handwriting carries the individual stamp of personality, and how every volitional element is induced by its personal "guiding image." Lewinson explains Klages's rejection of the graphology of isolated signs, and the significance of rhythm, *Formniveau*, harmony, regularity, and degree of connectedness.

Although the reputation of Ludwig Klages is firmly established in his native Germany, he is almost unknown in other countries.¹ This may be attributed in part to the fact that he employs the development and origin of the German language as a very important means of exemplifying and proving his theories, making, of course, a translation of his main works difficult. The greater obstacle, however, seems to lie in his unique, intuitive philosophy on which all the interpretations of his objective findings are based.

Klages's work is divided into four parts, each dependent upon the other in pyramid-like fashion: philosophy, characterology, the science of expression, and graphology. Accordingly, "Graphology is one aspect of the science of expression which in its turn is an aspect of the science of character; the science of character, however, is an indispensable element of the potential knowledge of the essence of the world."² This sentence may be considered an expression of Klages's entire work. Because of the dependence of each higher field in Klages's work upon a lower one, it is advisable to interpret briefly his philosophy, characterology, and science of expression before presenting in greater detail his system of graphology.

I. PHILOSOPHY: THE ANTAGONISM OF MIND AND SOUL

Klages is considered a metaphysician. His philosophy is not logocentric but biocentric; the world of man is a battlefield between "soul" and "mind."³ In this struggle, the mind triumphs and is the victor in a gradual but certain destruction of the

soul. This explains the title of his principal work: *The Mind as the Antagonist of the Soul*.⁴ The terms "soul" and "mind" require an explanation because of their special meaning in Klages's system.

The word "soul" does not imply the soul of the human being only; Klages also ascribes soul to animals, plants, mountains, wind, water, etc., in short, to all elements of nature or phenomena. The soul represents, or rather is, Life itself – the rhythmic course of the Cosmos.

The soul of any phenomenon⁵ has two poles, the archetype and its substance (archetype-soul and substance-soul): a passive-receptor and an active-effector pole. According to Klages, the passive-receptor pole is the most characteristic for the soul. In this inception, the soul leads a passive dream-like existence living through the influence of images, and only after it is released (forced by the polarity of another soul to reveal itself) does it become active in manifesting itself to the world of phenomena. In other words, the original characteristics of the soul are: passivity, unconsciousness, night, dreaming, boundlessness, distance, and rhythm. This constellation, the predominance of the contemplative side of the soul as opposed to its substance, is apparent in the plant which represents transition from the mere phenomenon to the creature; several species of plants already possess the power of self-motility.

In the next stage of development – the animal – the soul is no longer free, but is imprisoned in the living body which now assumes the leading role. The functions of the living creature are: physical sensation (body pole) and contemplation (soul pole). In other words, *the living body is the phenomenon of the soul; the soul is the meaning of the living body*. This sentence, in essence, is the basis of Klages's science of expression. In lower animals, physical sensation is dominant over contemplation; in higher animals, contemplation is strengthened at the expense of physical sensation. Even in prehistoric man, contemplation was dominant over the sensory-effector processes.

It was in this prehistoric state also that the mind began its destructive work of splitting the "receptor act" into "impression" and "apperception." When this was completed, the creation of historic man took place. It meant the transition from passivity to activity, from meditating to thinking, from the female to the male principle, from unconsciousness to consciousness, from liberation to bondage, from rhythm to measure, from dream to wakefulness, etc. According to Klages, life (the life of the soul) is sleep; consciousness annihilates the soul.

Klages considers the irruption of the mind into the life-cell as disastrous. This grows out of his conception of the mind and its functions. The mind has the destructive function of logical thinking and of regulating will. Actually, it possesses no face, no expression; it is noticeable only through its destructive effects on life. The specific qualities of the mind are best exemplified by their contrast with those of life: "Life and mind are two diametrically opposed powers which are constantly at war with each other." Life passively experiences the things that happen: it is the basis of experiencing. The mind delimits, specifies, labels, and numbers the phenomena of nature.

The functions of the mind have receptor and effector poles corresponding to those of the soul: logical thinking corresponds to contemplation; will power ("the central motive of life-repression") to the physical sensation. Diagram A illustrates this polarity.

Polarity	Soul	Mind
Receptor Pole	Contemplation	Logical Thinking
Effector Pole	Physical Sensation	Will

Diagram A: The Polarity of Soul and Mind

Logical thinking, one function of the mind, is the basis of all science. Its characteristics are objectivity, logic, and monistic explanation. Logical thinking interrupts the rhythmic course of life; it is the destructive tendency of the mind. The will, the second function of the mind, regulates and inhibits life; it overcomes obstacles and is the cause of action which achieves the aim set by thinking. When feelings become "motives," they are changed into an active tendency through a volition exactly adapted to its aim. The wish passively aims toward something; the will actively has the aim as its purpose. Potentially, wishes include everything imaginable, but the real aim of volition is only the part of the wish one thinks possible of realization. The will is also the experience of physical resistance; it is the negation of reality and, instead of being related to the past, is related to the "ghost" of the future.

Klages's ideas about the development (from life → to thought → to will) are most clearly presented in his discussion of human evolution. This development occurs in three stages: the prehistoric man (the Pelasger),⁶ the Prometheic man (up to Leonardo), and the Heracleic man (the modern man). The Pelasger is the human being before the irruption of the mind; he is the passive dreaming creature in whom contemplation is the predominant function. He is in direct contact with the life of the Cosmos and the symbols of reality. The last evidences of the Pelasger man are found in the primitives. After the irruption of the mind into the life-cell, the growth of consciousness occurs in the Prometheic man. The mind, however, is still dependent upon life, and the images are still real (as in China, Asia, and Europe with their speculative philosophies). In the third period, the Heracleic man developed the urge for action which is the basis of the Christian world-conception. In the Heracleic man, the mind is freed of its dependence upon the soul. Thenceforth, the activity of thinking and the will for power are free to develop. The development proceeds from life to mind. The historic man is the carrier of consciousness. The machine is gradually taking possession of modern man, and the mind is carrying on its destruction of the soul-unit,

until that time when all of life will have been killed; but death of the soul will mean death of the mind and of the human being too. Life can exist without the mind, but the mind is nourished by life and is nothing without it. Klages's outlook is pessimistic.

II. THE SCIENCE OF CHARACTER: THE FIVE ELEMENTS OF PERSONALITY

The only place in the universe where soul and mind meet and merge is the personality. The basic principle upon which Klages' characterology is founded is one which presents the personality as a system of *dynamic* relationships.

According to Klages, there are five fundamental elements or attitudes which constitute character: the material, the nature, the structure, the techtonic, and the aspect. The *material* constitutes the quantitative properties of characters; it represents the talents in their totality; the *nature* is a composite of the properties of direction in their totality, the driving forces or interests; the *structure* is a relational quality and does not indicate a person's stock of force or the directions in which the forces develop, but rather the differences of manner or mode with which the forces will pursue their course (e.g., lively or sluggish); the *techtonic* or architectural quality relates to the harmony or disharmony among the other three qualities – material, nature, and structure; it is comprised of coherence, measure, harmoniousness; or incoherence, contradiction, disharmony; or firmness, stable nature and infirmity (unstable nature), maturity and immaturity, and the like: it is an original quality in itself. The *aspect* of character is composed of properties of conduct, such as righteousness, honesty, exactness, loyalty, etc. These latter are, according to Klages, nothing but the pseudo-typical reactions to social life; they can be analyzed further. In non-Klagean characterology they are the basis of the "pseudo-types" and considered final properties. They are changing traits of behavior and, when thoroughly analyzed, can be grouped under Klages's qualities of material or nature. Inasmuch as techtonic and aspect are based on the first three groups of character qualities (material, nature, and structure), it is most important to give the latter special consideration. The properties of material are of a quantitative character; those of structure, relative; those of nature, directive. One could say that Klages views the personality as a variable three-dimensional living entity (material, nature, structure) with varying coherence (techtonic) and varying reactions (aspect).

The *material* comprises all the endowments and talents of a person, his potentialities, his ability to feel, will and reason. As a whole, it is the capital with which one can work, or which one can waste. There are quantitative differences among individuals. Material also includes such capacities of the intellect as memory and recollection, the faculties of imagination (faculty for impression), and the faculty of apprehension. These two latter faculties constitute the basis for perception, the former for vital conditions, the latter for intellectual conditions. In the con-

trasting qualities of the imaginative faculties (full and empty, warm and cold, heavy and light, deep and shallow, etc.) as well as in those of the capacities of apprehension (associative and apperceptive, subjective and objective, concrete and abstract, etc.), we find again representatives of both soul and mind. "All properties of talent in character are quantitative since each of them can be measured by a scale; all the properties of the structure are relative properties, each being represented by the proportion between magnitudes."⁷ This makes a clear distinction between material and structure of character with special emphasis on the relativity of the structure as characteristic.

There are three properties of *structure*: the capacity for having one's feelings aroused, which is often referred to as "affectivity;" the capacity for arousing one's will, which approximates the general term "temperament;" the personal capacity for expression or the "threshold of expression" (*Naturell* in German). The capacity for arousing feelings, will, and expression are dependent on either the strength of the corresponding urges or the weakness of the corresponding blocking power, the resistance. This relationship which comprises all three properties of the structure is transformed into an equation (see *The Science of Character*, Chapter VII):

$$C \text{ (capacity for stimulation)} = \frac{U \text{ (urge)}}{R \text{ (resistance)}} = 1$$

It is not difficult to re-identify, in the forms of the urges and the resistance, the representatives of soul and mind. It might be interesting to mention that, according to Klages, the contrast between the sanguine and the phlegmatic temperament depends upon the excitability of the will.

The third, and in Klages' mind, the most important property of character, is the *nature*, a directive property composed of the driving forces or the disposition of feelings. Driving force (*Triebfeder*) corresponds to "interest." By a driving force Klages means the direction of a person's volition. In connection with volition, we must distinguish between dependence on mind and dependence on life. "The immediate gauge for the capacity of one personality is another personality, the gauge for driving forces is another group of driving forces within the same personality."⁸ Up to the present time, the analysis of driving forces has been made according to inadequate standards of evaluation. The driving forces are in part motives of the will and in part dispositions of the feelings. When we speak of driving forces we do not mean vital feelings, but rather the so-called ego-feelings. We find them either (considering the ego as representative of the mind) on the side of self-assertion (*Selbstbehauptung*), or on the side of self-yielding⁹ (*Selbst-Hingabe*, the side of the soul), which together form the basis for the system of driving forces. There can be no feeling of the ego without resonance of the vital side of man, and, conversely, no vital feeling without the reso-

nance of the ego. The driving forces must be regarded as mutual competitors because of the split in man between mind and soul.

Every impulse toward *self-assertion* is (with reference to vitality) an impulse that *binds* certain vital processes. Conversely, every impulse toward self-yielding is an impulse that unbinds or *releases* certain vital processes. Thus all driving forces are divided into two main divisions, namely, those of *bonds* and those of *releases*, with corresponding subdivisions.

III. EXCERPTS FROM THE SCIENCE OF EXPRESSION¹⁰

In the human being we distinguish several different kinds of movements; the reflex movement, the impulse movement, the expressive movement, the mechanical movement, and the volitional movement. The expressive movement is one aspect of the impulse movement; the reflex movement is a component part of the expressive movement; mechanical movements were previously impulse movements and belong to this category; volitional movement is an impulse movement which is directed by volition. The three main types with which we are concerned are the expressive movement, the impulse movement, and the volitional movement. What differentiates them from each other is their relationship to their aims. The expressive movement has no ulterior aim, but carries its meaning within itself; the impulse movement has its aim in the environment; and for the volitional movement, the conscious willing of the aim is significant. Actions (in contrast to a passive dream-like existence) are volitional movements, and handwriting belongs to this category. The question that interests us here is whether it is possible that the volitional movements express personality, that is, personality in its essence. Klages's answer to this is affirmative. He offers the following explanation. The mind would not appear in action at all, if it were not coupled with the vitality of the person. Klages tries to prove this in Diagram B,¹¹ which illustrates the volitional movement. Movement (M) is the result of volition (V) which is the present state of the personality (P).

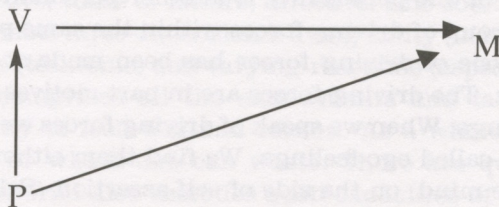


Diagram B: The Volitional Movement

From here Klages proceeds to the thesis: volitional movement expresses the personality of the willing person. The volition itself is not expressive, and the aim of the volitional movement is not important in this respect either; the only thing that is of decisive importance is the individual course of the movement.

There is unity of character in all the volitional movements of any individual, or every personal movement will assume that manner of movement which is characteristic of the individual. For example, the writing movement (M) is the result of the will to express oneself by means of a prescribed writing system, the volition (V), which is the present state of some personality (P). *Consequently, the handwriting is a volitional movement and must necessarily carry the individual stamp of any personality.*

The volitional movement (being an impulse movement directed by volition) cannot exist without the impulse movement, but the impulse movement can exist without the volitional movement. Every state of the living body is the expression of an impulse system; every attitude finds expression. Every movement of the living body is a vital movement (that is, impulse or modified impulse movement), and each vital movement has two constituent parts, the impulsive and the expressive. Klages says that the expressive side of the vital movements (that is, of every movement of the living body) is the visible manifestation of the impulses and feelings or of the psychic life of the human being and formulates the following principle of expression: "*An expressive (body) movement is the visible manifestation of the impulses and feelings which are represented in the vital movement of which it is a component part.*" The second principle reads: "*The expression manifests the pattern of a psychic movement as to its strength, duration, and direction.*"

In short, expression considered as an aspect of impulse movement and, consequently, of volitional movement, represents the essence of the personality.

The question now arises: how is it possible for the human being to perceive the expression of the soul, and how is he able to interpret this expression? The answer is that the human being's capacity for expression is by nature coordinated with his capacity for impression. Impression is divided into two functions: a passive one, the receiving of the impression; and an active one, the objectification of the impression which makes it possible for one to become aware of one's own nature as well as that of others. It is through this objectification only that any expression receives its meaning. It is the foundation of the science of expression.

Finally, the principle of representation or "guiding image" is one of the most significant portions of Klages's science of expression. Klages formulates the principles of representations as follows: "*Every volitional movement is also induced by its personal 'guiding image'*" (*Leitbild*). This principle of the "guiding image" has proved itself very fertile, especially in graphology. With regard to the interpretation of expressive movements, according to Klages, it seems that the expressive and the representative data are usually integrated in the same direction, and that the "guiding image" usually accentuates the expressive tendency. In the artistic productions of different historic periods, cultures, and races, we are able to recognize the guiding image characteristic of each of them.

IV. EXCERPTS FROM GRAPHOLOGY¹²

The tangible test of Klages's science of expression is his system of graphology which he considers to be the same as the psychology of handwriting. Handwriting is a permanent and measurable record of volitional movement which can be used for comparative study at any time. Handwriting not only is an expressive volitional movement, but is also formed by the personal "guiding image" (*Leitbild*) and is markedly influenced by the individual's sense of space. For Klages, handwriting is, above all, the "sediment of living," of character; it is a rhythmic movement condition, in which each single movement reflects the entire personality, the sum total of the writer's intellectual, emotional, and physical tendencies. Handwriting is an agent of psychodiagnostics that can be used for the most varied purposes. As can be readily understood, a graphology based on Klages's philosophy of expression must naturally reject the so-called graphology of isolated signs. This latter method tries to interpret each isolated sign of writing as a specific character trait, thus disregarding the vital basis of handwriting. According to Klages, one must be concerned with a physiognomy of functions and not with a physiognomy of organs. The real cause of an isolated detail becomes comprehensible only insofar as it is related to the living whole. Klages says that handwriting is not a separable mixture (like peas and lentils) but a compound. Every symptom bears the color of all the other symptoms with which it occurs. The criteria which Klages uses for the interpretation of handwriting are regularity and harmony, the *Formniveau*, spaciousness, speed and pressure, width, slant and pastosity, forms of connection and degree of connection, copiousness and character of direction, initial emphasis, overlining and distribution of the movement, spacing of the writing as a whole and related features, also the indications of the so-called "acquired" handwriting. I shall now proceed to a discussion of some of the fundamentals which form the basis of handwriting interpretation.

Rhythm plays a decisive part in Klages's system of graphology. He illustrates his conception¹³ of it by contrasting rhythm with measure in reference to "time": rhythm is similar reproduction of similar periods; measure is the mathematically exact repetition of same periods. Rhythm is an attribute of life (soul), while measure is an attribute of the mind. The whole Cosmos is a rhythmic happening as exemplified by the nature-events, day and night, summer and winter, high and low tide, propagation, etc. The rhythmic flow of life is disturbed by the wakefulness of the mind. The conflict between rhythm (soul) and measure (mind) is manifested in the handwriting. There exists not only a rhythm in time, but also a rhythm of form, movement, and distribution with which we are most concerned in graphology.

The criterion of the double meaning (plus or minus) of every graphological indication is the so-called *Formniveau*, a factor of greatest significance. It indicates the rhythmic reproduction of original forms in the handwriting; it means the fullness of life. The stronger the rhythm of the form, the more is original life expressed in the handwriting, the higher is the *Formniveau*, and vice versa. Beauty of production is

always dependent upon the predominance of form-rhythm. We could say: *the life of the handwriting lies in the strength of the form*. We have to identify the originality of the form before we can estimate its capacity for rhythmic division. We find the measuring stick for the genuineness of life-expression in the degree to which life has mastered and embodied the rule, the product of the mind.

The higher above the average of its period and its surroundings is the original form-rhythm of the handwriting, the more positive must the evaluation be; similarly, the converse is given a negative value. Banality, set patterns, school-copy mean just so many negations in life. Klages distinguishes five degrees of *Formniveau*, starting with the most original and rhythmic writing and descending into unoriginal and arrhythmic or regulated writing. It is easy to see that the basis of this fundamental evaluation is taken from Klages's general attitude. His gradation is from little life to fuller life to fullest life. This evaluation has nothing to do with intelligence. Consequently, the *Formniveau* is for Klages to gradation between full living form-rhythm and deadly periodicity. The fullness of life is characterized by the fact that one handwriting is superior to another by the predominance of rhythmic individuality and originality.

An important point is "harmony" (*Ebenmass*) in handwriting, which is also a rhythmic condition. But the strength of this harmony-rhythm is based upon an evaluation of the distribution-rhythm and the movement-rhythm of the writing. We speak of a high degree of harmony, if there is a rhythmic distribution of the writing impulses with no disturbances in their flow. A low degree of harmony is indicated by lack of distribution and movement-rhythm, or a disturbance of their flow. The main question rests in whether or not these modes of rhythm are disturbed or undisturbed. As to the distribution rhythm of the writing, we find that in each writing field the word-bodies stand out against the background (the empty space), in a definite, characteristic way. Sometimes the optic impression is one of balance, sometimes one of conflict. The former reveals harmony, the latter lack of harmony and, consequently, lack of distribution-rhythm. One can judge the rhythmic distribution best by considering the word intervals only. The movement-rhythm is expressed in the writing by rhythmic fluctuations of the writing elements (pressure, width, size, slant, etc.). Consequently, the "harmony" in a writing may be disturbed by an entanglement in the writing which is usually caused by the great contrast between short and long letters and by the arrhythmic (not the irregular) proportion of writing elements.

Harmony can be called the gauge for personal excitability of feelings. It expresses the relationship of two opposite functions: psychic urge and psychic resistance (see "affectivity," p.15). Harmony in handwriting corresponds to equanimity; a lack of harmony, to excitability. Impulse and resistance, no matter what their nature, receive their dynamic energy from the strength of the individual life, expressed in the plus- and minus-valuation of high and low *Formniveau*. Consequently, harmony may be accorded two possible interpretations: equanimity (the lack of excitability) as a plus-valuation (calmness and quietness) can arise from psychic depth (symptom of

fullness of life); it can, however, also manifest itself as a minus-valuation (insusceptibility, unsensitiveness, dullness, being thick-skinned) which arises from paucity of life. This contrasting evaluation is also valid for lack of harmony. Excitability of feelings can be based on either fullness of life (plus) – the sensitive person, open and susceptible to the slightest fluctuations of feelings – or paucity of life (minus) – the irritable person, the curious person, the person who is craving for sensations, the person who is excited about nothing all. “Harmony” is an example of how the quality of structure can be expressed in the handwriting.

Another important aspect of handwriting is *regularity*. Regularity or irregularity refers to the size, the width, and the slant of writing. While the degree of *Formniveau* and “harmony” is found by an evaluation of some kind of rhythm, the degree of regularity is ascertained by a measurement of the scope of oscillation in the writing features. Klages holds that the mind and its functions, logical thinking and the will, have practically no expression, meaning that they become apparent only through their effects on the forms of life, and that the will is the regulating and blocking force. If there is regularity in the writing movement, it must be attributed to the influence of the will, the regulating principle, the nature of which is, briefly, to suppress change and mutation. Consequently, the degree of regularity will be an index to the predominance of will. It does not follow, however, that regular writing must necessarily be interpreted as an indication of strong will and irregularity of weak will. When there is a “predominance of will,” one has to consider the disposition of the person, how much vitality had to be overcome and forced into regularity. Will and feelings are in opposition, and the will predominate insofar as it is able to master the feelings. Feelings represent nature and life; will represents the mind. There are different degrees of weakness of will which are expressed in the irregularity of writing; the feelings predominate either by reason of the weakness of the will (e.g., fickleness, irresolution) or by reason of the enormous strength of the original impulses. Here again we encounter the fundamental principle of the system that every expressive indicator includes the possibility of a double meaning. Regularity is found in the handwriting of the pedantic bookworm and also in the handwriting of a strong and powerful impulse-person, who controls life with an even stronger will, as, for example, Bismarck. Irregularity is found in the handwriting of the unsteady adventurer and of those of very strong will, who, nevertheless, are overpowered by passionate feelings and impulses, as, for instance, in the case of Beethoven. Whatever evaluation is chosen should depend upon the *Formniveau* as the basis of standardization. Regularity is the expression of the material quality of handwriting (will and feeling).

The next example is the expression of an intellectual capacity, the *degree of connectedness* (another material quality). There are handwritings in which single letters stand separated from each other. This is unconnected handwriting. There are other handwritings in which each letter is connected with the following letter without interruption. This is called connected handwriting. In between the two are the so-called “equilibrated” writings in which we find an equal amount of connected and dis-

connected writing. (The case of an irregular change between connected and unconnected writing indicates the presence of serious disturbances.)

Writing is systematized conduct and its systematization is demonstrated in the regular stopping and starting of the pen. Connected writing can be considered an unnatural connection of natural life-factors, while disconnected writing can be considered unnatural disconnection of natural life-factors. The activity of logical connecting is extreme in cases of non-observance of the natural pauses in movement. The positive interpretation of connectedness is logical activity and a gift of synthesis and dialectic, deliberation, calculation, etc. Negatively, it is lack of new ideas – the ability of the mind to elaborate only on what is present. The positive interpretation of unconnected writing is wealth of spontaneous ideas, which often results in original discovery and intellectual initiative; or practically, in cleverness and will. The negative interpretation is the tendency to be erratic, to lack logic; practically, lack of consideration and common sense. One could also say that disconnected writing is, in a positive sense, the expression of intuition.

Another point of interest is the manner in which the principle of representation, the “guiding image,” affects handwriting – and its interpretation. Certain channels of expression for the impulse for representation are the conspicuous places in the writing-field, such as the beginning of letters, paragraphs, and words; this is *initial emphasis*. Emphasis of the initial letters originates in a desire for self-estimation; in certain characters, it develops into a desire for greatness. The most favorable condition is a state of equilibrium between the self-confidence of a person and his self-estimation. In writing, this is expressed by a proportionate relationship between the width and the height of the initial letter, and the rest of the writing. The positive meaning of initial emphasis is the desire for significance, its negative meaning is vanity. The initial emphasis is the graphological indication of a driving force.

I should like to mention briefly at this point that each graphological indication is in itself an indication of either the releasing of life forces or of the binding of life forces (i.e., *releases*: speed, spaciousness, irregularity, etc.; *bonds*: slowness, smallness, regularity, etc.). The proportion between releases and bonds in handwriting is of great significance and plays, for example, an important part in the interpretation of “acquired” handwriting.

It is not possible within the space of this article to present a more detailed account of Klages’s system of graphology. My purpose is to show the development of some of Klages’s fundamental concepts which led from his system of philosophy, through characterology and the science of expression, to his system of graphology. As a result of Klages’s leadership, graphology has been used as a psychodiagnostic method in Europe for the last three decades and has found practical application in the fields of child and vocational guidance, in cases of personality adjustment, for various business and legal purposes, and for personality studies of patients suffering from certain chronic diseases.

REFERENCES

1. *The Science of Character* (Cambridge, Mass., 1932) is the only one of Klages's books that has been translated into English.
2. *Graphologie* (Leipzig, 1935), p. 89.
3. In *The Science of Character*, the German word *Geist* is translated by "spirit." In my opinion this word is not an accurate translation of Klages's conception of *Geist*, and I prefer the word "mind."
4. *Der Geist als Widersacher der Seele* (Leipzig, 1929 and 1932).
5. There are two kinds of phenomena: the "mere phenomenon" and the "creature." The "creature" (animal, human being) distinguishes itself from the "mere phenomenon" by its power of "self-motility."
6. This name is taken from Bachofen, *Graebersymbolik*.
7. *The Science of Character*, p. 140.
8. *Ibid.*, p. 86.
9. *Ibid.*, translated by the word "self-devotion".
10. *Grundlegung der Wissenschaft vom Ausdruck* (Leipzig, 1936).
11. *Ibid.*, p. 28.
12. *Die Probleme der Graphologie* (Leipzig, 1910); *Handschrift und Character* (Leipzig, 1928); *Graphologie* (Leipzig, 1935); *Einfuehrung in die Psychologie der Handschrift* (Heidelberg, 1928); *Graphologisches Lesebuch* (Leipzig, 1933).
13. *Vom Wesen des Rhythmus* (Kampen a/Sylt, 1934).

BIOGRAPHY: Thea Stein Lewinson (1907-2000) began her career in graphology in Berlin in the 1930s, where she studied under Ludwig Klages and Max Pulver. For many years she was Chief of a U.S. government handwriting assessment section. Her research studies also included work at Columbia University, Sarah Lawrence College, and the National Institute of Mental Health. She lectured internationally, and her articles on handwriting appeared in over 50 publications, including a text of scientific handwriting analysis, which she co-authored with the statistician, Dr. Joseph Zubin. She was a founder and first President of The American Society of Professional Graphologists, as well as a member of graphological societies in Germany, France, and Switzerland.

Thank you to Susan Mueller for her assistance in reproducing this article.